

Extras
for Stage

MARY HARTMAN,
MARY HARTMAN

EPISODE #26

by

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CAST OF CHARACTERS

MARY	LOUISE LASSE
TOM	GREG MULLAVEY
LORETTA	MARY KAY PLACE
CHARLIE	GRAHAM JARVIS
MARTHA	DODY GOODMAN
GEORGE	PHIL BRUNS
CATHY	DEBRALEE SCOTT
MRS. DELOREAN (LIBRARIAN)	IRIS KORN
DR. HASTINGS	HOWARD MORTON
DR. ABRAMSON	JOE BRATCHER

SETSACT I: SCENE 1
(Pg. 1)

SHUMWAY KITCHEN, MORNING
LIMBO PHONE, MARY'S KITCHEN
 (Mary, Cathy, George, Martha)

ACT I: SCENE 2
(Pg. 2)

SHUMWAY KITCHEN
 (Martha, George, Cathy)

ACT II: SCENE 3
(Pg. 7)

HAGGERS LIVING ROOM, SIMULTANEOUS (MORNING)
LIMBO PHONE, MARY'S KITCHEN
 (Mary, Charlie, Tom)

ACT III: SCENE 4
(Pg. 13)

HOSPITAL CORRIDOR, HALF AN HOUR LATER
 (Charlie, Dr. Hastings, Dr. Abramson)

ACT III: SCENE 5
(Pg. 15)

LORETTA'S HOSPITAL ROOM
 (Mary, Loretta)

ACT IV: SCENE 6
(Pg. 20)

LIBRARY, EARLY AFTERNOON
 (Mary, Mrs. Delorean)

ACT IV: SCENE 7
(Pg. 25)

HOSPITAL CORRIDOR
 (Charlie, Dr. Hastings)

ACT V: SCENE 8
(Pg. 27)

MARY'S KITCHEN, LATE AFTERNOON
 (Mary, Cathy, Charlie)

ACT ONESCENE 1SHUMWAY KITCHEN - MORNING

CATHY AND GEORGE ARE AT BREAKFAST.

CATHY

(BUTTERING HIM UP, AS USUAL) Oh, I think
it's just wonderful. You'd make a
wonderful officer in the union. And I'm
sure you could get elected. Everybody
would vote for you. You're a born leader.

GEORGE

You really think so?

CATHY

Absolutely.

CATHY CUTS OFF AS MARTHA COMES DASH-
ING IN FROM THE LIVING ROOM EN ROUTE
TO THE TELEPHONE.

GEORGE

What's the matter? Is the house on fire?

MARTHA

(DIALING) We'd be better off if it was.

(TO PHONE) Hello, what in the world is
going on?... What do you mean "who is this"?
This is your mother. Who are you?... Oh.

(MORE)

MARTHA (CONT'D)

Well, then I'm not your mother. (HANGS UP) Now don't talk to me when I'm dialing. You confuse my finger and I got the wrong number. (DIALS AGAIN, WAITS)

FOLLOWING IS TWO-WAY WITH A VERY DEPRESSED MARY IN HER KITCHEN.

MARY

Hello.

MARTHA

Mary, what in the world is going on?? I just saw Tom going by with two suitcases and he went to the Hagers house.

MARY

Ma, I don't feel like talking. I'll just tell you one thing, and then I'm going to hang up, so I'll say goodbye now.

Goodbye, Ma. Tom has moved out and he's going to live with Charlie.

MARY HANGS UP. CAMERA STAYS WITH HER. SHE IS UTTERLY DEPRESSED. SHE THINKS MOROSELY. OVER MARY: DISSOLVE TO: VTR END OF EPISODE #25 WHERE TOM TELLS MARY ABOUT THE V.D. AND THE FACT THAT SHE MAY HAVE IT. DISSOLVE BACK TO SCENE, MISERABLY MARY THINKING.

CUT TO:

SCENE 2

SHUMWAY KITCHEN

MARTHA, GEORGE AND CATHY, A FEW MOMENTS AFTER WE LEFT THEM, ABOVE.

GEORGE

(DISGRUNTLED) I don't know what's the matter with those two. They're either fighting like cats and dogs or they're splitting up.

MARTHA

I don't mind when they fight like cats and dogs. That's normal for married people. But not living together is abnormal. (WOE-BEGONE) What am I going to do?

CATHY

Ma, it's their problem, not yours.

MARTHA

It is, too, my problem. How am I going to explain it to the neighbors?

CATHY

The neighbors are going to have something more interesting to talk about. There's going to be a celebrity around here. Daddy's going to be a union officer.

MARTHA

What??

GEORGE

(TO CATHY) I'm just thinking of running. I'm not elected yet.

CATHY

Oh, you'll be elected. If Nixon could get elected, you can get elected.

MARTHA

Now wait a minute, George. You're not running for any union office.

GEORGE

And why not, may I ask?

MARTHA

Because you don't spend enough time at home, the way it is without going to union meetings. One night a week, you're bowling. One night a week, you've got your poker game. And one night a week, you've got a VFW meeting.

GEORGE

There's nothing more important than the VFW meetings. Do you realize that ~~without~~ without the VFW, we would have lost the war?

MARTHA

The VFW was formed after the war.

GEORGE

So what?

MARTHA

So we won the war without the VFW.

GEORGE

So just because they're veterans, that makes them second class citizens?? Just remember one thing, Martha:

(MORE)

GEORGE (CONT'D)

If there weren't any veterans, there wouldn't be any veterans' bonuses paid out and that would effect the circulation of money and the economy of this country would go right down the drain. So stop knocking the VFW.

MARTHA

I'm not knocking the VFW. I'm knocking your being a union officer and spending even less time at home. It's bad enough that Cathy is out every night of the week. I'm tired of being alone all the time. It's no fun spending night after night talking to my plant. (TO HER PLANT) No offense, honey, but our conversations are awfully one-sided.

SFX: AUTO HORN TOOTS (OFF)

CATHY

That's Steve. He's taking me out to look for a job.

MARTHA

See if you can find one you can keep for more than a week.

GEORGE

Martha, stop nagging the girl.

CATHY

(READY AND IN A HURRY TO LEAVE. TO GEORGE)

Bye, doll.

SHE GIVES GEORGE A LITTLE GOODBYE
KISS AND EXITS IN A HURRY.

GEORGE

(RISING) I've got to go to work.

MARTHA

I want you to promise me you won't run
for union office.

GEORGE

Martha, a man has to do his duty to his
fellow men as he sees fit. And just for
your information, there are no union
meetings at night. Union officers get
time off during the day for union business.

MARTHA

Well, what about those conventions in
Milwaukee? I remember when Harry Fenton
was a union officer and he used to go to
those conventions, there was all that talk
about wild parties and naked girls jumping
out of cakes and everything.

GEORGE

(SAVORING THE PICTURE; ON HIS WAY OUT)

Yeah. (EXITS)

MARTHA

(TO HER PLANT) Maybe I shouldn't have
mentioned that.

FADE OUT.

ACT TWOSCENE 3HAGGERS LIVING ROOM - SIMULTANEOUS (MORNING)

(THE ROOM IS IN ITS USUAL STATE OF CHAOTIC MESS, TO WHICH NOW HAVE BEEN ADDED PILES OF CLOTHING.
CHARLEY -- WHO, WE REMEMBER, IS VERY UPSET AND CONCERNED ABOUT LORETTA -- ENTERS FROM BEDROOM, WEARING SLACKS AND SHOES BUT BARE TO THE WAIST. HE SORTS RAPIDLY THROUGH THE MESS OF CLOTHING, LOOKING FOR A WEARABLE SHIRT, REJECTS ONE AS TOO MESSED UP, FINDS ANOTHER, DONS IT, FINDS TOO MANY BUTTONS MISSING, DOFFS IT, SETTLES FOR THE ONE HE REJECTED, DONS IT, STARTS TO BUTTON IT WHEN:)

SFX: DOORBELL

(HE OPENS FRONT DOOR, ADMITTING TOM WHO CARRIES TWO SUITCASES WHICH ARE A LITTLE EMBARRASSMENT TO HIM AND WHICH HE SETS DOWN AS INCONSPICUOUSLY AS POSSIBLE, AS:)

TOM

Good morning, Charlie. Any news from the hospital?

CHARLIE

(SERIOUS AND CONCERNED, OF COURSE) Just that they're doing that back surgery on Loretta this morning. I guess I told you that, didn't I?

TOM

Yeah.

CHARLIE

I can't keep track of what I say and what I don't say; what I'm doing and what I'm not doing. I tell you, Tom, this is the worst thing that's ever happened to me.

TOM

(GOOD, SYMPATHETIC FRIEND) I know.

CHARLIE

I thought nothing could ever be worse than that time Loretta left me. I thought that was the absolute bottom I could ever hit. That was just pure pain and torture. I just simply couldn't stand it. That's why I shot myself.

TOM

(DULY FLABBERGASTED) I never knew that happened to you.

CHARLIE

Oh, it didn't. It's just a dream I had one night.

TOM

Oh.

CHARLIE

You don't think me and Loretta would ever leave each other, do you?? What's the matter with you? You crazy?

TOM

(A LITTLE TAKEN ABACK) Well, the way you
were talking, you made it sound so real...

CHARLIE

Anything new with you and Mary?

TOM

Well, yeah, kind of.

CHARLIE

What?

TOM

She kicked me out.

CHARLIE

Oh, no. On account of your playing
around with Mae?

TOM

No, we got that all straightened out
night before last.

CHARLIE

Then what?

TOM

It's kind of personal. She kicked me
out. Let's just leave it at that. Okay?
There is one little thing you could do
for me, though.

CHARLIE

What?

TOM

Let me move in with you.

CHARLIE

I was wondering why you had the suitcases.

TOM

It'll just be for a little while. You know, 'til I get things straightened out with Mary. Will it be okay?

CHARLIE

Sure, Tom. My door is always open to the homeless. The good book says cast your bread upon the waters.

TOM

Oh, no -- I'll chip in for the food.

CHARLIE

Listen, I got to get down to the hospital. I'll see you later. Just make yourself at home.

TOM

Thanks, Charlie.

(CHARLIE GRABS A JACKET AND EXITS.
TOM LOOKS AROUND FORLORNLY. MOMENT.
HE GOES TO PHONE AND DIALS A NUMBER.
FOLLOWING IS TWO WAY WITH MARY IN
HER KITCHEN)

MARY

Hello.

TOM

Mary, this is Tom.

MARY

I recognized your voice. (BEAT) What's new?

TOM

Not much. Anything new with you?

MARY

Things are about the same as when I saw
you five minutes ago.

TOM

Nothing new, huh?

MARY

No.

TOM

Well, the reason I called is to remind
you to be sure and see the doctor.

(NO RESPONSE FROM MARY.)

Look, don't put it off. It's important.

MARY

Oh Tom - it's so embarrassing.

TOM

It's something you have to do.

MARY

Did you call up for anything else?

TOM

I guess not.

MARY

Well...

TOM

Well...

(THEY HANG UP. CAMERA STAYS WITH
TOM. HE THINKS. BUT ALL HE CAN
THINK OF IS PUNCHING THE WALL)

FADE OUT.

ACT THREESCENE 4HOSPITAL CORRIDOR - HALF HOUR LATER

(DR. HASTINGS IS WITH CHARLEY)

HASTINGS

... so if you'll just sign these release
forms, I can proceed with the surgery.

CHARLIE

(AFTER LOOKING BRIEFLY AND BLANKLY AT
THE RELEASE FORMS) I don't understand
all this.

HASTINGS

(PATRONIZING) Of course not, Mr. Hagers.
You couldn't be expected to. You're not
a doctor or a lawyer.

DR. ABRAMSON APPROACHES.

ABRAMSON

I've arranged for the operating room,
Dr. Hastings.

HASTINGS

(PATRONIZING) Thank you, Dr. ... uh...
it's Abraham, isn't it?

ABRAMSON

Abramson.

HASTINGS

Yes. (DISMISSING HIM) All right. (BUT
ABRAMSON DOES NOT LEAVE - WHICH ANNOYS
HASTINGS)

CHARLEY

Why do I have to sign this if I don't
understand it?

HASTINGS

So that I can go ahead with the operation.
You do want your wife attended to, don't
you?

CHARLEY

(CHARLEY SIGNS) Doc, this operation.
What kind of a...

HASTINGS

(INTERRUPTS) I prefer not to discuss
these matters.

CHARLEY

All I want to know is what kind of an
operation is it?

ABRAMSON

It's an operation to...

HASTINGS

(INTERRUPTS) Dr. Abraham, please.

ABRAMSON

The man just wants to know what...

HASTINGS

(INTERRUPTS) When you've had a little more experience, you'll understand that it is inadvisable to discuss these matters with laymen, whether they're relatives or not.

CHARLIE

I'm not a layman. And I'm not a relative; I'm Loretta's husband. Dammit, I want to know what's going on here.

HASTINGS

Very well, Mr. Hagers. The fact of the matter is that my diagnosis indicates the advisability of a bilateral ostiectomy for the relief of pressure on the third and fourth vertebrae which show positive indications of severe traumatization.

CHARLIE

(WHO HAS NO IDEA WHAT THE HELL THAT MEANS) Yeah, well, just so I know.

CUT TO:

SCENE 5

LORETTA'S HOSPITAL ROOM

(LORETTA IN BED. MARY VISITING WITH HER)

MARY

I was going to bring you some flowers,
but when I got inside the flower store,
I remembered I read in an article that
flowers take the oxygen out of a room and
I thought to myself, Loretta has enough
troubles without choking to death...
So I brought you a Milky Way.

LORETTA

Thank you, anyway, honey. After all,
it's the thought that counts.

MARY

Yeah -- on account of the thought I had,
I didn't bring you any flowers. (BEAT)
Don't you like Milky Ways?

LORETTA

Oh sure, honey -- but I'll have it
later.

MARY

It's just amazing, the way you keep
your spirits up, Loretta.

LORETTA

Lord, Mary, why not? I'm gonna be out
of this little old hospital in no time
and picking up that demonstration tape
and hitting the road again for
Nashville and fame and fortune. You
know who should be laying here right now
in this bed?

MARY

Who?

LORETTA

You.

MARY

Me? I've never been healthier in my life.

Except for a little bug I picked up from
Tom.

LORETTA

What kind of a bug?

MARY

Oh, just a little something that's going
around. But it's no reason to go to bed.
As a matter of fact, the mistake is to
go to bed.

LORETTA

(SUDDEN TAKE) Say -- something went right by my head a minute ago so fast I didn't even see it.

MARY

A fly? In a hospital?

LORETTA

Something you said. You said you picked up this flu bug or whatever from Tom. That means you must have been mighty close to him. And that must mean everything's hunky-dory. Am I right?

MARY

Half. Listen, Loretta, I've got to go now. There's something I have to take care of. I defrosted dinner and I have to put it back in the freezer.

LORETTA

Lord Mary -- as soon as I get outta here, I'm gonna walk into that kitchen and teach you how to cook.

MARY

(HUGS HER) I'll see you tomorrow.

LORETTA

I know what to do for that condition
of yours.

MARY

You do?

LORETTA

An old down-home remedy that never fails.

It'll cure anything you got. Make
yourself some hot tea and pour in a slug
of Jack Daniels. We call it a Lipton
Daniels.

MARY

A Lipton Daniels? Okay -- I have to
remember to tell the doctor that --
a Lipton Daniels.

(IRIS OUT ON MARY'S REACTION)

FADE OUT.

ACT FOURSCENE 6LIBRARY - EARLY AFTERNOON

(MRS. DELOREAN IS AT THE COUNTER.
MARY ENTERS, HESITATES, DELIBERATELY
PUTS ON A SHOW -- NOT VERY SUCCESS-
FUL -- OF CASUAL COOL AND WALTZES
OVER TO THE COUNTER)

MARY

(IN HER PHONY ACT) Good afternoon, I'd
like some books on social diseases.

DELOREAN

Any particular social diseases?

(MARY'S ACT STARTS IMMEDIATELY
TO GO TO PIECES)

MARY

You know, social diseases. Social.
Like society.

DELOREAN

Well, the most prevalent disease in our
society is heart disease. Is that what
you want books about?

MARY

Maybe social isn't the right word. I
guess these diseases are more anti-social.

DELOREAN

(DAWN BREAKS) Oh, you're interested in
venereal diseases.

MARY

No -- no -- I'm not interested in them.

DELOREAN

(LATE RECOGNITION) Aren't you Mrs...
uh... Hartman?

MARY

That's right.

DELOREAN

The lady who was in last week for all
those books on sexual eroticism?

MARY

(DYING) They weren't for me. They
were for my friend --

DELOREAN

And now want books on venereal disease?

MARY

It's just that my friend is sick
in bed and I thought I'd bring her
something fun to read.

DELOREAN

Would that be the same friend for whom
you took out the books on sexual eroticism?

MARY

(DYING) Yes.

DELOREAN

Is she doing research?

MARY

I don't know. I don't know her very well.
I just deliver the books. She's laid up in bed.
DELOREAN

I see. Getting back to the books she
wants now, do you know what aspect of
venereal disease she wants books on?

MARY

I think mostly on the disease itself,
and how not to die from it.

DELOREAN

Books are written about various aspects
of the subject.

(MORE)

DELOREAN (CONT'D)

For example, there are books on the history of venereal disease.

MARY

I don't think that's what she has in mind. I think she'd find that a little boring.

DELOREAN

I'd like to be of help, Mrs. Hartman.

Perhaps it would be better if your friend came in, herself.

MARY

She can't.

DELOREAN

Why?

MARY

She can't move. She's laid up in bed. She's in traction.

DELOREAN

Well, if you could be a little more specific about the kinds of books... ?

MARY

You know, how to tell if you've got it and what to do if you have.

DELOREAN

I'm sure that any doctor...

MARY

She doesn't like doctors. I mean, she doesn't like to bother doctors. They're all so busy these days. All the sick people and malpractice suits and answering questionairres for sinus medicine commercials and everything.

DELOREAN

All right, I'll try to find some books for you.

MARY

For her.

DELOREAN

Yes, for her. If you'd care to wait here, I'll bring them to you.

MARY

Thank you very much.

(DELOREAN STARTS TO EXIT SHOT, BUT:)

MARY (CONT'D)

Oh, excuse me...

DELOREAN

Yes?

MARY

Have you ever had venereal disease?

DELOREAN

(CONFOUNDED) I beg your pardon?

MARY

Oh, I'm sorry. That's just a question I ask everyone.

CUT TO:

SCENE 7HOSPITAL CORRIDOR

(CHARLIE, IN A STATE OF ANXIETY, IS PACING. LONG MOMENT. HASTINGS, IN OPERATING ROOM GREENS, APPROACHES)

CHARLIE

Is the operation over? Is she all right?

HASTINGS

The operation is over, Mr. Hadders, but I can't, at this time, say that she is all right.

CHARLIE

What do you mean?

HASTINGS

Well, quite honestly, Mr. Hadders -- the outlook is very grave. Your wife's condition is extremely serious, and it's my considered opinion that she...

CHARLIE

(INTERRUPTS) I don't care about your opinion because it's wrong! And I'll give you my opinion because I know better because I know my Loretta! She's gonna be all right! Because the Lord is on her side and all I care about is his opinion and he didn't have to go to any medical school and get dressed up in a green kimona to know what Loretta deserves and what it's His will to give her!

(MORE)

CHARLIE (CONT'D)

Loretta and the Lord: that's a team I'll
bet on any time!

FADE OUT.

ACT FIVESCENE 8MARY'S KITCHEN - LATE AFTERNOON

MARY, SOLA, IS AT THE TABLE, READING
-- AND REACTING TO -- A BOOK ON
VENEREAL DISEASE. LONG MOMENT. SHE
QUICKLY STASHES THE BOOK AS CATHY
COMES FLYING IN, BUBBLING WITH HAPPY
EXCITEMENT, CARRYING A NUMBER OF
LOOSE PAGES OF WHITE PAPER.

CATHY

Mary, guess what!

MARY

I give up.

CATHY

Steve writes poetry! Isn't that wonderful??

MARY JUST SORT OF NODS.

MARY

I wrote a poem once. For English class
in high school. About a tree. It was
pretty short. The tree wasn't short:
the poem was short. How much can you
say about a tree?

CATHY

Oh, Mary, these poems are so beautiful.

Just listen to this.

(MORE)

CATHY (CONT'D)

(READS FROM PIECE OF PAPER:) Take me in
a field of yellow flowers,
When first Phoebus flashes his fiery steeds
Across the morning sky,
Here in this field,
In this city, sick with rot and decayed people,
And houses filled with death,
Here is this field,
You and I, alone, will find what?

(PAUSE AS CATHY AWAITS MARY'S REACTION)

MARY

It doesn't rhyme.

CATHY

Oh, Mary, you're so old-fashioned. Poems
don't rhyme any more.

MARY

Then how can you tell they're poems?

CATHY

Mary, these are poems, and Steve has so
much talent I'm sure that someday he's
going to be rich and famous.

MARY

Rich? Can you get rich from writing
poetry?

CATHY

Of course. Look at Edgar Allen Poe.

MARY

His poems rhymed.

CATHY

Oh, Mary. These are beautiful. He'll make a lot of money.

MARY

What about you? Did you find a job yet?

CATHY

Yes. This afternoon. Working in a massage parlor.

MARY REACTS.

MARY

Oh, Cathy...

CATHY (CONT'D)

Now wait a minute, wait a minute. Don't look at me like that. This is perfectly legitimate.

MARY

Working in a massage parlor is legitimate?

Do you know what you can get from working in places like that?

CATHY

Mary, this isn't anything like that, at all.

MARY

What does the sign say outside the place? Does it say "Girls, girls, girls, girls, girls"?

CATHY

Yes. But that doesn't mean anything.

MARY

It means girls, girls, girls, girls, girls, and you know what that means.

CATHY

I tell you, Mary, not this place. Mr.
Babbitaglia told me.

MARY

Who?

CATHY

Mr. Babbitaglia. He's the owner. And
he's the nicest, sweetest man you ever
met. He's like an uncle, you know, in
an old Deanna Durban picture on television.
And he took my face in his hands just like
this, (DEMONSTRATES) and he looked me
right in the eye and he said to me,
"Honey" -- he couldn't have been more
than this, (DEMONSTRATES) far away -- he
said "You're going to love it here. Don't
worry".

MARY

And you believed him?

CATHY

Mary, I can tell about people. Remember:
I fell in love with a deaf mute even
though he couldn't talk and couldn't
hear what I was saying but I could tell
he was sweet and sensitive even before
I found out that he's a poet.

MARY

Mr. Babbitaglia is a poet?

CATHY

No, but I can tell he was telling me the truth, so let's not talk about it any more. (SPOTS THE BOOK) What's this?

MARY

It's a book.

CATHY

What are you doing with a book about venereal disease? (REALIZES) Oh, Mary, no.

MARY

Oh, Cathy, yes.

CATHY

From Tom?

MARY

Where else? I don't go to the ladies room in public places.

CATHY

And Tom is the only one?

MARY

In my whole life.

CATHY

You know -- it's really ironic. If either of us had to get it, isn't it a miracle it was you.

MARY

I must have been born under an unlucky star. I've filled out entry blanks for every single drawing in the supermarket for the last twelve years, and the only thing I ever won was a coupon for a small jar of tomato paste, but they were all out of tomato paste and by the time they got more in, the coupon had expired. And now I have venereal disease.

CATHY -

Have you been to the doctor yet?

MARY

I don't think I want to go..

CHARLEY ENTERS.

CHARLEY

(LOW IN SPIRIT) Hello, Mary. Hi, Cathy.

MARY

How's Loretta?

CHARLEY

The doctor says it looks bad.

MARY

(DEEPLY TOUCHED) Oh, Charley.

CHARLEY

I'm only here because I told you I'd come for dinner, but, honest, Mary, I couldn't eat a thing. My stomach's in knots.

MARY

Charley, you've got to eat something.
You've got to keep up your strength.
Loretta needs a strong shoulder to lean
on.

CHARLIE

My stomach is killing me.

SFX: PHONE RINGS

MARY

Excuse me. (TO PHONE) Hello... Yes.
Hold the wire, please. (TO CHARLEY)
It's for you.

CHARLEY

It must be the doctor. I left this
number for him. (TO PHONE) Hello...
I don't believe you! It's not true!
I told you Loretta's gonna be all right,
and she is! (HANGS UP) I gotta get back
to the hospital. He says Loretta's
sinking fast!

CHARLEY RUNS OUT. MARY AND CATHY
REACT.

FADE OUT.

END OF EPISODE #26